**Fenway Park Unit**

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**Unit Overview**

In this unit, we will be discussing the impact that a certain place can have on readers and writers. That place can be the setting of a piece of writing, a location that is important to the writing—even if that is not the main setting, or simply just the location where the writing was composed. If a story were to be set in New York City in the 1920’s, that would be the example of the place, or location of the story. Place can also include the physical location that it was written, such as when an author writes an abstract poem while in a coffee shop. Although they might not tell you that the poem was written there, but the various descriptions in the poem—such as the sounds and smells—certainly have an effect on the end product of the work.  
 Although we will be discussing the general role of place in writing, we will be focusing on a specific place for the majority of the unit: Fenway Park. Fenway is one of America’s oldest ballparks and has been extremely influential in the lives of thousands of baseball players, millions of fans, and is known as a New England landmark nation-wide. We will use a variety of different texts and media to examine this specific place in-depth and will truly get a feel for what can make one structure so important to a culture that it endures for over one hundred years. We will study Fenway Park, the structure as well as Fenway Park, the icon by examining non-fiction texts and informational articles about the building as well as personal memoirs, poetry, and short stories about Fenway and how different people have connected themselves to this place over the past century. We will then use a variety of these documents to create three pieces of writing: one about Fenway Park and two about any place that means something to each individual student. Students will write at least one non-fiction research-based piece, one personal piece, and one free-choice piece describing a place that has been significant to their lives and trying to focus on the place as a central aspect to the writing.

**Rationale**

This unit focuses on something that is inherent in every piece of writing: place. The writing has to be created somewhere, about someplace. Students will always be reading and writing about place, but oftentimes the setting of a story or poem or essay gets overlooked. In this unit, we will take a step back and will consider the importance of place in writing, but also to ourselves on a human level. By taking the emphasis off of character and plot analysis, and focusing on place in writing, students will be able to explore place in a way that they likely haven’t before.

Students will also be asked to write about a place that is important to them, which will allow them to connect with their writing in a more personal way. This exploration of place through Fenway Park will help to engage students with a place that they are familiar with, but not in an academic setting. From there, students will be able to bring their own connections to this New England landmark and will be able to consider all places, not just specific settings in literature, as important in the world of reading and writing and will be able to see the value in not just Fenway Park, but any place, in writing.

**Texts [Reading]**Central texts:  
- *Fenway Fiction: Short Stories from the Red Sox Nation*: This will be a central text, and we will examine excerpts from it. Students will be able to choose some of the stories that they read, and will also be required to read others either in small groups or as a whole class.  
- Short stories <http://www.cornerstonepublishers.com/fenway.pdf> This is an internet resource that will be used in the same way that *Fenway Fiction: Short Stories from the Red Sox Nation* will be used in this unit.  
*- Fenway Park: 100 Years*: This is a large book filled with hundreds of photos of Fenway and background information about the park, from the beginning of construction until present. This text will be the primary visual way to view the ballpark and will give students a better idea of what Fenway looks like.  
- Fenway’s 100th

<http://usatoday30.usatoday.com/sports/baseball/al/redsox/story/2012-04-19/Fenway-Park-100th-anniversary/54422780/1> : This article will be used to begin the unit. We will talk about the impact of Fenway on Boston, potentially on students’ lives, and on the life of their friends/family, and I will also speak about the impact that Fenway has had on my life.

- “A Country Path in Late Spring” by Mark L. Slaughter: <http://www.poemhunter.com/poem/a-country-path-in-late-spring/> This poem will be used to introduce the concept of imagery and descriptive language in the unit.

Texture texts:  
 - Brick by Brick: Stories of Fenway Park: This is a short documentary detailing the construction and history of Fenway, and is meant to give a better sense of what the park feels like and how this ballpark has affected different people over the past century.

- Fever Pitch: This is a movie that will be used to show how some diehard fans feel about the park and will also be used to provide a full view of the park, and discussions about the 2004 season and how the film embodies the feelings that were present during that year – when the curse was finally broken.  
- *Fenway 1912: The Birth of a Ballpark, a Championship Season, and Fenway's Remarkable First Year* – Glenn Stout: This is a text that we will read excerpts out of and will help to develop an understanding of the beginnings of Fenway Park and will also provide some Red Sox history—including information about the first season!  
- Fenway park facts <http://boston.redsox.mlb.com/bos/ballpark/information/index.jsp?content=facts> and National Park Service – Fenway Park

<http://www.nps.gov/nr/feature/highlight/fenwaypark/FenwayPark.htm>

: These texts will be used to provide some more obscure information on the ballpark itself and are meant to get students to think about different aspects of the park as well as Fenway Park as something more than a place where teams play baseball.

- “Swerve” by Kelle Groom: <http://learning.blogs.nytimes.com/2012/11/29/poetry-pairing-swerve/> This poem will be used for students to work with independently and/or in small groups to discuss the connections between the written word and what we “see” when we are reading.

- *The Things They Carried* by Tim O’Brien: We will only be using excerpts from this novel, but we will continue to discuss imagery through our exploration of these excerpts. This text will also help to help students understand how imagery and figurative language may differ from poetry to prose and will give an example of a prose piece that feels like poetry when it is read.

**Objectives**

* Students will learn how to interpret descriptive language and imagery.
* Students will be able to describe the setting/place of a piece of writing using descriptive language/imagery.
* Students will be able to provide a definition in their own words of a variety of different types of writing, such as: a poem (haiku, sonnet, free verse), a short story, a memoir, a biography, a newspaper article, and an essay.
* Students will learn how to revisit and revise the language chosen in their own writing, in order to make it more detailed and descriptive, especially in regards to visual imagery.
* Students will learn the different pieces in a narrative, which include: the introduction, the rising action, the climax, the falling action, the conclusion, characters, and setting/place.

**Assessment**Pre-assessment:For this unit, the pre-assessment will be a whole-class brainstorming session where students work together to come up with different settings that they have read about before. These examples can be as specific or as vague as students want. This activity will simply be to inspire students to think about different places that they have read about and getting them thinking about how different setting can be in different genres. From there, we will choose a couple of examples and will discuss the importance of that place in stories. For example, students could say something as vague as Middle Earth or something as specific as The White House.

Formative Assessment: Throughout this unit, students will be keeping journals in their notebooks about their progress and their thoughts on setting and place. These will sometimes be guided by a prompt and will sometimes be as simple as asking students to write down a sentence or two about their progress on their portfolios so far. Students will also be able to draft their pieces in their notebooks, write down notes from their research, and write about their experiences while at Fenway Park in their notebooks. These notebooks will be submitted to me periodically so that I can see what each student is working on and determine who needs individual conferences or what mini-lessons need to be taught from there. Students will also be able to jot questions for me in the notebooks that I will either respond to in their journals or will discuss in class the next day. **Summative assessment and other projects / assignments**

This unit will revolve around a small portfolio, in which students will create three pieces of writing: one informational research-based piece, one personal narrative, and one free choice piece. One of these pieces will be about Fenway Park, however the others can be about other places or can focus on Fenway Park. For the informational research-based piece, students will have some choice in what genre they create, but they will be required to research some aspect of place to create the piece. An example could be a news article about renovations to Fenway Park, a research paper about the environmental effects of the Chernobyl explosion on the Ukraine, or an essay on the impact of climate change on the Emperor Penguins in Antarctica.  
 The second piece that students will be writing is a personal narrative. This piece can be in a variety of genres, from short story to personal essay to memoir, but it must focus on one place. This piece of writing is intended for students to practice their narrative and storytelling skills as well as to reflect upon a place of importance in their own lives. Often times, students don’t get an opportunity to hone these skills in a high-school classroom, and by doing this writing assignment they will be able to experience a different type of writing than they are accustomed to and will be able to use the skills that they often read about in practice.   
 Since students will be exposed to so many different genres, they will have the opportunity to experience reading in a variety of genres and will then be able to experiment with creating an original piece of any genre of their choosing. This piece provides the most choice for students, since I am keeping it open to any genre, so long as their work focuses on place. This will encourage students to experiment with new genres or to continue exploring a genre that they already enjoy and appreciate. Through this piece of the portfolio, students will be able to continue their discovery of who they are as a writer.  
 The only other assignment that will be a part of this unit is the writer’s notebook. Students will be responsible for periodically answering prompts in class or leaving me notes about their progress. Students will also be encouraged to leave questions for me in their notebooks, which I will respond to in their notebooks or in class.

**Lesson Plans**

Lesson Plan 1

Descriptive Language  
Class Length: 60 minutes

**Objectives**  
*Students will learn how to interpret descriptive language and imagery.*  
 Students will be provided with examples of a variety of descriptive language. Rather than focusing on categorizing metaphors, similes, personification, and imagery, we’ll be focusing on how these uses of figurative and descriptive language work together to create an image in the reader’s mind. We will try to focus on picking out aspects of figurative language from the works that we read and understanding how figurative language contributes to works as a whole.

**Teaching and Learning Sequence**  
I envision the classroom set up in clusters of four students for this class.

10 minutes: Introduction to lesson and reading of Mark L. Slaughter’s “A Country Path in Late Spring”  
5 minutes: Students reflecting on the poem in their writer’s notebooks

15 minutes: Whole class reflection on “A Country Path in Late Spring”

5 minutes: Reading Kelle Groom’s “Swerve”

15 minutes: Students working in small groups, drawing what the poem made them see and what words stuck out to them and why  
10 minutes: Whole class reflection on “Swerve”

5 minutes: Passing out an excerpt from Tim O’Brien’s *The Things They Carried* and explaining the homework  
  
 At the start of class, I’m going to take a few minutes to let students know what we’re doing for the day, collect the homework from the night before, and give them any information that they might need to know before we start class. I will then read Mark L. Slaughter’s “A Country Path in Late Spring”. I will encourage students to just listen to the poem at first. Then, after I have finished reading the poem, I will leave it up on the projector so that students can see it. Students will then take about five minutes to reflect on the poem in their writer’s notebooks. They will pay close attention to specific words that stood out to them, and will try to understand why these words seemed important. They will also jot down some images that they saw in their head throughout the poem, and will try to link these to specific words. After the reflection, we will get back together as a whole class and will talk about the poem. We will discuss what we liked, what we didn’t like, what we didn’t understand, what images we saw in different parts of the poem, and what words struck us as important and why.

After we have finished our discussion, I will distribute a copy of Kelle Groom’s poem, “Swerve” to all of the students. I will read the poem aloud while students have the option of following along. Students will then work in their table groups to draw the images that they saw in the poem in their writer’s notebooks. They will also underline passages from where in the poem those images came from. They will be encouraged to talk to one another about what they’re drawing and can feel free to ask others what they are drawing. I will be circulating the room, checking in with the small groups and seeing what they are drawing as well as listening in to their conversations about the poem. I will also be available to field questions and help students if they get stuck. After about fifteen minutes, we’ll come back together as a whole class to talk about the poem. Each group will share their drawings and piece of the conversation that they had about the poem. This discussion will follow along the lines of the first discussion, but will have an additional focus of the drawings that students have been working on in class.

When the discussion is finished, I will give students a copy of an excerpt from Tim O’Brien’s *The Things They Carried* that students will read for homework. I will ask them to write on their copies of the text, underlining every time that they think figurative language is being used. Whenever they get a very clear image in their mind because of O’Brien’s wording is when they will be underlining. They will then write a brief reflection on the excerpt as a whole and will bring back their copies of the excerpt and their reflection to class next time.

**Differentiated Instruction**

In this lesson, I have tried to consider opportunities for all students to learn in a way that will work for them by providing different variations on a similar activity. For students who have difficulty with reading, or are English Language Learners, I have tried to scaffold the lesson by reading the poems aloud for students and providing them with a copy so that they can follow along. For students who have difficulty writing, the option of drawing out the images that they see is provided. Also, we are doing small responses in writer’s notebooks to the writing of others in order to scaffold the writing experience. By having students write often, even if it is only a paragraph here or jotting down their notes there, I am trying to encourage all of my students to be more comfortable with writing in general. I am also trying to give students the reading in class in different ways, so that they not only read the poem along with me (if they choose) but also can hear it read aloud.

For students who thrive with interpersonal connections, I have built in both whole-class and small-group work. The small group work will be good for students who are shy and feel uncomfortable talking in front of the whole class, because their ideas will still be heard and can be shared by other members of their group to the whole class, so that they can still directly contribute to discussion. Also, for students who prefer to work independently, I have tried to build in the option for personal, private reflection into the first reading and then moving into independent working within a small-group setting for the second lesson. Students will be working independently in their drawings of the second poem, but will still have the opportunity to converse with one another and share their thoughts and reflections.

**Assessment:**  
*Formative:* In this lesson, I will be able to collect the students’ writers notebooks and will be able to see what they have drawn and written throughout class. Also, since I will be circulating throughout the class and participating in the class discussion, I will be able to hear students talk about what they have been doing and will be able to have a sense of where the gaps in understanding are through this dialogue and their writers notebooks.

*Summative*: Although students aren’t being specifically assessed in this lesson, they are working on understanding the language that they will be expected to use in their final summative assessment, the portfolio on place for the unit.

Lesson 2

Plot in Narrative

Class Length: 60 minutes

**Objectives**

*Students will learn the different pieces in a narrative, which include: the introduction, the rising action, the climax, the falling action, the conclusion, characters, and setting/place.* Students will all be provided with one short story and will be thinking about the importance of plot, characters, and setting in a narrative piece. Although this lesson is likely something that they will have worked with before coming to my class, we will still review to make sure that everyone has a full understanding of how to interpret plot, characters, and setting. We are doing this lesson because students need to have a full understanding of how to interpret the plot, understand the characters, and visualize the setting, before we move beyond reading, to writing a story with a clear plot line, developed characters, and a clear setting.

**Teaching and Learning Sequence**

For this lesson, students will be seated in clusters of four students.

15 minutes: Whole class mini-lecture on plot

15 minutes: Discussion of homework in groups with others who read the same short story

15 minutes: Discussion of homework with peers who read different short stories for homework

15 minutes: Explaining and passing out the homework for students to ask clarifying questions

To begin this lesson on plot, students will have come to class having read a short story in *Fenway Fiction: Short Stories from the Red Sox Nation*. Last class, they will have decided in their table groups what they wanted to read, with each table group picking a different short story. In order to start this class, we will have a mini-lecture on plot and plot development. We will focus on the main aspects of narrative: the introduction, the rising action, the climax, the falling action, the conclusion, characters, and setting. In this mini-lecture, we will focus more on the plot than on the other two aspects of narrative writing, because we will be focusing so much on setting/place in the unit already, and students will likely have done more work with characters than with any of the other aspects of narrative writing. To examine plot, I will create a mini-lecture about plot that focuses on the plot of a text that we have read previously or something that is well known in popular culture, for example, *The Hunger Games*.

After our mini-lecture on plot, students will get together with their group-mates who read the same story that they did and will discuss the progression of the plot throughout their story. They will be offered a graphic organizer for plot, if they feel that would be helpful for their visualization. Students will then work in their groups to dissect the plot into the five main categories for action in plot. After they have finished this, there will be some time provided to talk about the characters in their short stories as well as the setting in their short stories and how the setting is described. From here, students will break up into four groups with each person having read a different short story. Students will then explain the plot of their short story with their new group-mates and will discuss what events happened at what corresponding aspects of the plot. For example, the anticipation of someone going to Fenway Park could be one aspect of the rising action in a short story. During both of these group work times, I will be going around the room and will be listening in to students conversations as well as chiming in when I see fit. I will also be available to help students with questions if they get stuck and provide feedback to help facilitate the group work.

For the last fifteen minutes of class, or whatever time is left after the group-work has been finished, I will collect their classwork and distribute the homework. For homework, students will need to do some pre-writing for their narrative piece and will need to consider the characters, plot, and setting. Students will be asked to complete a plot organizer so that they can see where different aspects of their narrative fall into the plot organizer. This will also serve as a way for them to get thinking about their narrative piece and for me to check in with them to make sure that they are on the right track, in terms of developing a narrative with a plot.

**Differentiated Instruction**

By giving students choice in what story they read for homework, students have the opportunity to choose a story that might be easier or harder for them, depending on where they are at in terms of their reading level. Also, students can choose a story that they feel might be more interesting to them. By giving students choice, I’m trying to give them a larger sense of ownership over the assignment and also get them more involved and interested in it. Also, I am trying to scaffold the writing of a narrative with plot by revisiting the idea of plot and breaking plot down into the five different aspects for my students. By providing a mini-lecture on plot, students will get a re-cap of what plot is and does, and by having them explore plot together in small groups with me circulating around the room, I am trying to enable them to explore plot on their own. From that point, they will then be explaining the plot of their homework short story to members from the other groups, and then writing their own plot. By setting aside time to work with plot extensively, it should help to make the transition from reading plot to writing plot easier for students.

In this lesson, students are also given the opportunity to work with the material in whole class, small group, and independent ways. By allowing students these options, they are able to ask questions during the mini-lecture, work together on developing their understanding of plot further, and independently create their own plot, students have a scaffold towards working more independently. Also, for students who prefer to work with others, and learn through the conversations that they have, the whole class and small group activities will work well. On the other hand, for students who feel that they work better alone, they will be provided with some time to get a head start on their homework independently and ask me questions if they have any.

**Assessment**

*Formative*: For the formative assessment in this lesson, I will be collecting the classwork that students have completed about plot. This can either be notes or the filling-in of the plot graphic organizer. I will also be collecting the pre-writing plot diagram that I have sent home with students to complete for homework. Not only will I have these concrete ways to see what students understand in terms of plot, but I will also have the ability to connect with students throughout the class and listen in on their conversations in order to form a better understanding of what they understand and/or what they need more help with.

*Summative*: This lesson will be directly tied to the summative assessment for the unit, the creation of the portfolio. Since the portfolio includes a narrative piece, this activity will serve as a pre-writing activity for that piece of the portfolio assignment, which will be a part of the summative assessment for the unit as a whole.

Lesson 3  
Revision

Class Length: 60 minutes

**Objectives**  
*Students will learn how to revisit and revise the language chosen in their own writing, in order to make it more detailed and descriptive, especially in regards to visual imagery.*

For the majority of students, revision is taught as proofreading. It is not often taught as going back to improve the actual writing, but is more taught as going back to improve the grammar, usage, and spelling of the words in a piece. Real revision, however, is a skill that will be critical for students to know how to do. They will need to know how to go back to improve their argument, improve their word choice, and improve their tone in order to become better writers. In order to do so, we will work on revising pieces of our own writing, and will be working on restructuring, redrafting, and rethinking pieces that we considered to be finished at one point in order to make them better.

**Teaching and Learning Sequence**For this lesson, the class will be set up in clusters of four students.

15 minutes: Mini-Lesson on revision with examples

10 minutes: Practicing revision with one of my pieces of writing

10 minutes: Discussion of revision suggestions

15 minutes: Swapping the portfolio piece for this unit that students think is most “done” with each other in small groups

10 minutes: Small group discussion of suggestions for revision

To begin this class on revision, we will start by talking about what revision is. I will bring in examples of students’ revision over past years and from past units, examples of my own revision, and will give a short lecture about the difference between revision and proofreading. I will talk about how with revision, it is important to enter the process with a goal. For the purposes of this lesson, our goal will be to revise the word choice so that there is more descriptive language and imagery in the text, and so that the reader can truly see what we have written about. Students will then practice revision with something that I have written. I will not tell students that this writing is mine until after the activity is finished, however. I will ask students to circle places that they have found visual imagery that works for them and underline places where they feel that more visual imagery could be incorporated, because they cannot see what the author is trying to lead them to see. When everyone has finished, we will come back together as a whole class and will discuss the pieces of imagery that worked for the students as well as what didn’t work for the students and their suggestions to incorporate more visual imagery into the piece.

From there, I will reveal to students that they have just contributed to my revision process, because this will have been a piece of my own writing. Now, students will have the same opportunity for others to contribute to their writing process. Students will pick a piece of writing that they have done for their portfolio project for this unit and will share it with students in their small groups. In small groups, students will rotate pieces of writing so that each student has one or two other students’ comments and suggestions. Again, we will be focusing on incorporating more figurative language into the pieces and students will be circling places where they feel that the imagery is successful and will be suggesting other places where the other student could incorporate more descriptive language. After each student has commented on at least two other students’ pieces of writing (or after about fifteen minutes) students will start talking about why they chose to make those suggestions and where they felt that the author was doing a good job incorporating descriptive language in their writing. This will be a time for me to circulate among the small groups and listen to the dialogue occurring, as well as to answer any questions that students might have about their writing. For homework, students will try to incorporate the suggestions that they received from their classmates. They will turn in their classmates’ notes on their writing and will also turn in a new draft of the piece.

**Differentiated Instruction**

For students who struggle with writing, they will get a chance to receive extra feedback from their peers on their work. Also, if someone has a group-mate who struggles with reading, I think that could actually be a great benefit in this activity. Students who struggle with writing may have a more difficult time seeing the places where others have tried to use visual imagery in their works, and may find more places for clarification. For students who have difficulty with revision, they will get to practice the skill, as well as will get to practice making suggestions for others’ revision and getting to develop their revision process further. Also, these students will have two sets of feedback on this draft, so if one person has difficulty with revision, it is likely that the other will be more skilled and will be able to provide more substantial feedback.

For this lesson, we are focusing more on reading independently and working independently, although I have still tried to create spaces for interpersonal learning to occur through classroom discussion. I think that it is important for students to have the opportunity to ask their peers for help if they are stuck and for them to be in an environment where we practice talking about writing as a class. For students who learn best interpersonally, this will be immensely beneficial. I will also be available for students to ask questions, and during the small group conversation, I will be circulating among groups to hear what students have to say and try to help encourage more conversation about their writing and the writing process in general.

**Assessment:**  
*Formative:* I will be involved in the class conversation about revision, and will be collecting students’ written note on my work. I will also be circulating among the small groups during their discussion and will also be collecting information about how students are feeling about the writing process at that point. I will also be asking students to write their names on the papers that they have contributed comments to, so that I can see how the people commenting are doing with contributing suggestions. Through the homework that they are going to complete for this lesson, I will also see how each student is enacting their revision, since I will have the draft with comments from other students to compare to their new draft.

*Summative:* Although there will be no summative assessment for this particular lesson, students will be revising a piece of writing for the unit. This will directly tie into the summative assessment for the entire unit, which is the portfolio of three different written pieces on place.

**Student handouts**

Ladies and Gentlemen, Boys and Girls:  
Welcome to Fenway Park

**What is this unit about?**  
 In this unit, we will be discussing the impact that a certain place can have on readers and writers. That place can be the setting of a piece of writing, a location that is important to the writing—even if that is not the main setting, or simply just the location where the writing was composed. Although we will be discussing the general role of place in writing, we will be focusing on a specific place for the majority of the unit: Fenway Park. Fenway is one of America’s oldest ballparks and has been extremely influential in the lives of thousands of baseball players, millions of fans, and is known as a New England landmark nation-wide. We will use a variety of different texts and media to examine this specific place in-depth and will truly get a feel for what can make one structure so important to a culture that it endures for over one hundred years.   
 We will study Fenway Park, the structure, and the icon by examining non-fiction texts and informational articles about the building as well as personal memoirs, poetry, and short stories about Fenway and how different people have connected themselves to this place over the past century. We will then use these documents to create three pieces of writing: one about Fenway Park and two about any place that means something to you. Students will write one non-fiction research-based piece, one personal piece, and one free-choice piece describing a place that has been significant to their lives and trying to focus on the place as a central aspect to the writing.

**What are the main goals/objectives?**In this unit, we’re going to be focusing in on a few things:

* Thinking about how setting affects a piece of writing
* Thinking about the author’s personal connection to a setting
* Thinking about the different settings in our lives and how they affect us
* Learning how to incorporate more about setting in writing
* Learning how to make setting come alive in a piece of writing

**Important dates to remember:**  
April 26th: Rough draft of one piece done

May 1-3rd: In class conferences

May 10th: Red Sox Game/Tour of Fenway Park

May 17th: Rough drafts of all pieces done

May 20-25th: In-class conferences  
June 1st: Fenway Unit Portfolio Presentations due

I’m **very** excited to start this unit—hopefully you are, too!

**PLAY BALL! ☺**

Fenway Unit: Writing Portfolio Pieces  
***Portfolio Presentations: June 1st***

There will be **three pieces** to this unit’s writing portfolio:

1. **A** **non-fiction piece**: This piece has to be based on research, and examples might include: a short article about a place you’re dying to visit (like Easter Island), a brief history of the Smithsonian’s Natural History Museum, or research article on the evolution of Fenway Park over the past 100 years.
2. **A personal piece**: This piece of writing is **not** based on research, and is instead based on **you*.*** For this piece, you could do a variety of things, including writing a personal narrative about a location that is particularly special to you—like your Grandma’s house. This piece has to be unique to you and you have to think about what you want to do with it: do you want it to be a memoir, a short story, a vignette, a poem, etc.? Where do you want the work to take place? Why do you want it to take place there?
3. **A free-choice piece**: This piece can be anything that you haven’t already done. For example, you can write a poem for your personal piece and a short story for your free-choice piece, with the same location as the focus for each story. Or, you could pick something entirely new and write song lyrics, a radio broadcast, or an infomercial about a location that is special to you for some reason.  
     
   **Reminder:** *One of these pieces needs to focus on Fenway Park as the setting or place, but you can choose where you would like to have the other two pieces set.*



We will be looking at a huge variety of fiction and non-fiction texts over the course of this unit, and this exposure to a variety of texts is meant to give you new information as well as to give you new ideas for what you might want to do for your portfolio projects. *If you think that you might want to do something other than what we have looked at in class, please let me know ahead of time so that we can talk about that genre of writing and that you can explain your ideas to me.* I am open to incorporating just about any genres of writing into this project, as long as I understand your reasoning behind it and as long as we are both sure that you have a full understanding of the genre as a whole.